



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Possibly with this emendation in mind, and certainly inspired by Bentley's edition of *Paradise Lost*, which had just appeared, another commentator wrote to the editor, in no. 137, for 17 August, 1732 (*Memoirs*, II, 323),

Give me leave to propose an emendation in the Benteleian manner to the famous song called *Chevy Chase*. In the common Editions we read,

A bow he had bent in his hand,
Made of a trusty tree;
An arrow of a cloth-yard long
Full to the head drew he.²

This corrupt reading leaves us to seek of what wood the *bow* was made, only informing us it was of a *tree*; and it makes the rime not *bold* enough. Read therefore on my authority,

Made of a trusty *yew*;
An arrow of a cloth-yard long
Full to the head he drew.

What an easy alteration is this? None but a dull wooden-headed blunderbuss of an Editor could suppose the Poet wrote otherwise. The *bows* were generally, if not always, made of *yew*; for which see Robin Hood's *Songs*, and *The life of Johnny Armstrong*.

I am your humble servant,

Philo-Bent.

ROGER P. McCUTCHEON.

Denison University.

A SONG AND A PUN IN SHAKSPERE

Though word quibbling in serious writing is more or less out of favor now, the Elizabethans idolized a pun. In the dramas of that day plays on words spring up in most unexpected places, which not infrequently are offensive to the modern ear. Shakspeare himself, as is well known, is no exception to that rule: his magic too was by no means pun-proof. An untiring search for these quibbles in him (as well as in his contemporaries) has revealed the most of them, and Dr. Wurth's collection¹ bears eloquent testimony to the relish which writers of that day found in word-catching.

The Shrew seemingly contains a pun which, I believe, has not been noted. In the scene at the hero's country-house Grumio, it will be remembered, has come in advance of the bridal couple to see that the house is in readiness when the master with his bride arrives. In the course of some foolery between Grumio and Curtis (another servant residing at the country-house) the former inquires

² This reading varies slightly from all of the versions given in Child.

¹ Wurth, "Das Wortspiel bei Shakspeare," *Wiener Beiträge zur Engl. Phil.*, I (1895), pp. 1 ff.

if there is a fire for his master. Curtis assures him, adding: "and therefore, good Grumio, the news" (IV, i, 41 f.). To this Grumio replies: "Why, 'Jack, boy! ho! boy!' and as much news as thou wilt" (*ibid.*, 42 f.). A casual glance fails to see any connection between this snatch of song² and the situation; but since Shakspeare ordinarily did not introduce bits of song gratuitously,³ there must be some reason. The explanation, apparently, is to be found in the next line (omitted by the dramatist) of the stanza,—

The cat is in the well.⁴

The connection now seems clear, for there is a pun on Kate's name.⁵ The audience was on the alert for quibbles in that corner, for hers was a pun-provoking name. Already there had been "wild-cat" (I, ii, 197); "Petruchio is Kated" (III, ii, 247); "Kate of Kate Hall" (II, i, 189); "super-dainty Kate" (*ibid.*); "dainties are all cates" (*ibid.*, 190); "the wild Kate" (*ibid.*, 279); "household Kates" (*ibid.*, 280).⁶ In view of these repeated attacks on her name as well as the significant fact that Grumio had just remarked that she was tamed, it seems probable that Shakspeare expected his hearers to get the pun in Grumio's song. If this suggestion be correct, light is also thrown on the extent to which an Elizabethan dramatist could assume a ready knowledge of popular songs; evidently it was not inconsiderable.⁷

ERNEST P. KUHLE.

Goucher College.

OLD FRENCH *aigre*, "vinegar"

Old French dictionaries do not mention the use of the word *aigre* in the sense of *vinegar*. It is found in the glosses of Raschi¹ and also in other texts of Jewish origin. In the Oxford Glossary²

² The first line of the song is "Jack, boy, ho, boy, Newes!"

³ Cf. Dr. John R. Moore's article in *Shakespeare Studies*. Madison, Wis., 1916, pp. 78 ff. Moore (pp. 93 f.) states that songs were "frequently used to incite characters to or against action," and notes among others this particular song.

⁴ The words of the song are to be found in the *Henry Irving Shakespeare* and in Anders, *Shakespeare's Books*, Berlin, 1904, p. 182. Cf. Bond's note in his excellent (Arden) edition of the play (p. 95).

⁵ Curtis was ignorant of the heroine's name.

⁶ Shakspeare in other plays puns on cat (cf. chap. IV of my forthcoming study on *The Authorship of The Shrew*).

⁷ Cf. Moore, *op. cit.*; also Anders, *op. cit.*, pp. 168 ff. Hamlet (II, ii; III, ii) also assumes a knowledge of them. The dramatist elsewhere (Anders, 176, 182) makes a song an occasion for a pun.

¹ Ketoubot 75 b, A. Z. 12 b.

² L. 372, *aigre*, *acetum*, *homeq*.